of this century ; when the awakening national ambition turned out advantageous to the fame of the German poets ; when the real standard of the nation, as to whether it could honestly find enjoyment in anything, became inexorably subordinated to the judgment of individuals and to that national ambition, — that is, when people began to enjoy by compulsion, — then arose that false, spurious German culture which was ashamed of Kotzebue; which brought Sophocles, Calcleron, and even the Second Part of Goethe's *Faust* on the stage ; and which, on account of its foul tongue and congested stomach, no longer knows now what it likes and what it finds tedious. — Happy are those who have taste, even if it be a bad taste *I* Only by this characteristic can one be wise as well as happy. Hence the Greeks, who were very refined in such matters, designated the sage by a word that means " man of taste," and called wisdom, artistic as well as scientific, " taste " *(sophid).*

Music AS A LATE-COMER IN EVERY CULTURE. — Among all the arts that are accustomed to grow on a definite culture-soil and under definite social and political conditions, music is the last plant to come up, arising in the autumn and fading-season of the culture to which it belongs. At the same time, the first signs and harbingers of a new spring are usually already noticeable, and sometimes music, like the language of a forgotten age, rings out into a new, astonished world, and comes too late. In the art of the Dutch and Flemish musicians the soul